

# DVD Narration of Architectural Vision for Daws Hill

## Presentation 1

Slide 1

Hello. I would like to thank you for spending the time to watch this slide show presentation. This has not been highly produced or directed. Danny Boyle was unfortunately not involved and equally as unfortunately I am no Richard Attenborough.

Slide 2

The idea behind the presentation is to help to explain the work carried out and the thought processes undertaken in the early design stages that helped to shape the architectural vision for what is an exceptional development site.

Slide 3.

You may recognise this plan; it comes from the adopted development brief and it shows the areas of the Daws Hill Lane neighbourhood that the brief assessed the character of. We carried out a full photographic survey of the homes that exist within these areas, along with some buildings on Marlow Hill. Our survey extended to over 500 photographs, a small number of these are included in this presentation.

Slide 4

The homes that form the neighbourhoods north and south of Daws Hill Lane and School Close

Slide 5

although varied by the nature of the architecture

Slide 6

have a common trait of being what is known as 'pattern book' architecture.

Slide 7

This term, although sometimes used in a derogatory fashion

Slide 8

actually refers to architectural styling that is easily dateable,

Slide 9

It refers to architecture that is clearly

Slide 10

architecture 'of its day'

Slide 11

both good and bad architecture

Slide 12

it is a description of housing that has an appearance that can be found up and down the country.

Slide 13

Even the newer housing within The Spinney and Fair Ridge can be easily dated

Slide 14

Whether it be by the use of the rather clumsily composed mock historic detailing

Slide 15

or by the blocks of render and coloured horizontal boarding.

Slide 16

We did not feel that we had found anything of particular merit in these housing areas to inspire or reference within our vision for RAF Daws Hill.

Slide 17

Where our detailed analysis did find some architectural interest is within the eclectic form and detailing that exists in Daws Hill Lane and School Close. Although the houses here are not exceptional, they do take reference from the Arts and Crafts movement. The movement brought about one of the key design and property styles of the mid to late 1800s and the early 1900s, and although these houses were built after this period they exhibit a number of the details that can be seen as a diluted version of the original Arts and Crafts details.

I will skip through the next 12 slides just highlighting the detailed elements of the houses within Daws Hill Lane and School Close that draws us to the Arts and Crafts historic reference.

Slide 18

For example on this slide, the extremely thin detailing to the roof of the dormer window and the 'catslide' roof over the garage, the significant change to the roof pitch within the slope of the hip to the projection on the right of the property and the canted three sided bay over the front door.

Slide 19

Here you can see the same thin roof to the dormer windows, the 'buttress' angle of the wall of the first floor gable and the projecting corbel stone.

Slide 20

On this slide the same corbel stone detail along with the canted bay above the entrance door.

Slide 21

The 'overscaled' feature chimney detailing and the significant change in roof pitch to the front gable.

Slide 22

Here you will see to the right hand edge of the photo the canted bay window and to the left the thin roof to the dormer windows.

Slide 23

The 'buttress' angle is again incorporated here to the first floor along with the canted bay and a tiled corbel detail.

Slide 24

Again the exaggerated change of roof angle, the canted bay and for the first time on this house an arch incorporated into the entrance feature.

Slide 25

To this house the prominent 'catslide' roofs on both sides of the property along with the tiled corbel detail again.

Slide 26

Here we see the corbel stone, the thin dormer roof detail and the over scaled chimneys as a gable terminating feature.

Slide 27

You will notice again the 'catslide' roof and the dominant chimney feature.

Slide 28

This house in School Close is particularly distinctive, and yet it features the same elements of the 'buttress' wall angle to the first floor and the dominant out of scale chimney.

Slide 29

The following 6 slides show elementally some of the buildings addressing or adjacent to Marlow Hill. These are more literal examples of Arts and Crafts details; on buildings that are older, more elaborate and more bespoke in nature than the houses on Daws Hill Lane and School Close. You will notice here:

the use of small 'folly' windows for decoration within gables;

the extremely thin roof to the dormer windows;

the bay window that links in with the gable above;

the feature, intentionally, out of scale chimneys that are prominent on the principle elevations

and a small dormer window 'tucked' into a return wall.

Slide 30

Here you can see the use of asymmetric roof gables, and a canted bay and feature chimney.

Slide 31

The stepping up of the window cills, usually associated with a stairway, and the 'tucked' in nature of the windows on the two returns making for a very pleasing corner return detail.

#### Slide 32

Here you should notice on a more domestic scale building the prominent chimney, the bay that links in with the gable above, a 4 sided box bay window and for the first time the subtle use of stained glass for design emphasis.

#### Slide 33

And finally here I would highlight the arched door detail, that incorporates concentric staggered brick courses and although obscured by the vegetation the window cill of the staircase windows stepping up as they wrap around the circular projection.

#### Slide 34

Having drawn out of the local architecture the inspiration of the 'Arts and Crafts' architectural language; we then look to see how the details we have highlighted to you exist on more distinct and exceptional examples and what additional references we can take as we develop our own Arts & Crafts inspired vision for the former RAF base.

#### Slide 35

The next 13 slides will show you some exceptional Arts and Crafts influenced period buildings. You may not find all of the buildings attractive, but they will assist in me being able to illustrate to you how the details that I have highlighted previously refer back to detailing of a more distinct nature on original Arts & Crafts buildings. For example, on this house you can see a dominant chimney, you see the asymmetric gable detail with the catslide bringing the roof line down toward the ground with a significant change in roof angle. Around the windows you will see the grey stone to both the surround and the vertical mullions between the different window sections.

#### Slide 36

Here you have another beautiful country home and whilst it is very different in appearance to the previous slide, there are again details that are common to both – the dominant chimney feature; the asymmetric roof; the catslide roof coming down towards the ground. Here you will notice the windows are combined to create a horizontal band, effectively a slot formed within the gables

#### Slide 37

I apologise for the quality of this photograph, but again it reinforces the similar language – the dominant chimneys, the asymmetric roof detail, the box bay to the right of the property, linking with the chimney as the chimney rides up through the main roof to the skyline.

#### Slide 38

This house is very different again – distinctive chimney details and a parapet detail to both gables with a horizontal shelf at the foot of each parapet. You will however notice again the stone surround linking with stone mullions to separate the sections of window. There are banked windows within the dormer window detail, creating a slot feature and the staggered surround to the front door.

#### Slide 39

This house again very different from the previous slide, with the dominant heavily detailed chimney; the first floor window bank of windows creating a slot; the cat slide roof coming down towards the ground and the strong arched door and side light detail which has not been previously illustrated.

#### Slide 40

The next three slides are very different to the other slides I have already shown you, although they have similarities to each other. They are more urban in nature and with the use of the oriel bay that you have seen previously in Daws Hill Lane photographs, they are using the bays here to create verticality, but within that verticality you will notice the grid form coming out of the individual window panes and the individual brick modules.

#### Slide 41

Here again very strong vertical emphasis with a grid form quite striking within the bands within the bay windows.

#### Slide 42

Finally of these three once again you will notice within the rotunda above the entrance doors vertical emphasis with the grid pattern being produced by the individual panes of windows.

#### Slide 43

The final five slides of this presentation are more suburban in nature, starting with this house which is a particularly important house in the history of Arts & Crafts buildings. Despite its importance it illustrates similar language to those that have gone before - the stone surrounds to the windows with stone mullions separating out the windows into their individual elements; the dominant chimney detail; the wrought iron gutter brackets are distinctive but common to many of the Arts & Crafts houses that follow in this particular architect's style; and the box bay on the ground floor a very strong feature.

#### Slide 44

Here you see again the wrought iron gutter brackets, the strong chimney feature, the dormer windows with a very thin roof and you can see the buttress wall detail that has been referenced a number of times from the Daws Hill Lane and School Close houses. Finally the stone work both as a surround and creating the mullions

#### Slide 45

This house has the buttress wall feature detail rising up from the ground to the first floor window head. It has the box bay on the ground floor and it has the stone surround and vertical mullion details.

#### Slide 46

This house has many of the same details that you have seen on the previous slides, from the wrought iron gutter brackets; stone surrounds and mullions ; the catslide roof coming down towards the ground and the distinctive large scale box bay where the windows return towards the main body of the house.

#### Slide 47

And finally please notice the dominant chimneys, the stone window surrounds and the stone mullions, the curved detail in front of the front entrance door. But particularly notice that this semi-detached pair of houses are not perfectly symmetrical , a characteristic of a number of the Arts & Crafts architectural styles.

#### Slide 48

Following this character assessment and architectural detail analysis work, our vision for RAF Daws Hill became clear; **to create a contemporized Arts & Crafts style development that will be both bespoke and timeless.**

The architectural language that is borne out of the Arts & Crafts movement is very varied and we have presented the elements of detail from within the genre that have influenced the Architecture of Daws Hill. Those elements we have grouped into three distinctive contemporized character styles that we have titled L, M and V.

Our next stage in the design process was to create a matrix of contemporized details for each of the three character styles drawn out from the historic details, but NOT a copy or a pastiche, and then to apply the matrix of details to the house and street compositions.

## **Presentation 2**

Page1 - L

I will start the illustration of the matrix of details with the character style L.

Page 2

Starting with the entrance porch detail you will note here the way in which the jams and the head of the entrance door slope back in towards the door itself, guiding you into the entrance.

Page 3

Again here the jams and head are stepped back towards the door.

Page 4

The principle we've adopted throughout our design work is that we have re-invented the original Arts & Crafts details. The visual linkage may be very subtle but we are not trying to copy, merely take inspiration from the original. Here for example, we have created a porch detail with two brick wing walls that again step back in toward the entrance door. The porch has a bronze tinted glass roof, coloured to match in generally with the palette of materials for this architectural style.

Page 5

The next rather subtle feature that we reference is the common use of a change of material within a gable.

Page 6

You will notice that it is common for this material change to be in terms of its colour, its scale and its coursing.

Page 7

We've created a detail that combines the change of material within the gable with corbel stones as we referenced when we looked at the Daws Hill Lane and School Close houses.

Page 8

Our next detail intonates the simple stone surround and stone mullion detail that we have referred to on a number of occasions and as seen here.

Page 9

This is achieved with a window surround in buff facing brick, projecting slightly from the general face brickwork following round the three window composition, but also creating the vertical mullions that you saw in stone to the previous photograph.

Page 10

That simple surround detail allows us the opportunity to incorporate this into the previously examined window stepping detail.

Page 11

By incorporating the surround and the reducing window depth we can hint at the same feature in a quality manner.

Page 12

The next detail deals with the important chimney detailing and you see here the recesses that create strength and interest to the chimney stack.

Page 13

A more ornate illustration here, but the same recesses within the brickwork creating relief and adding stability for the chimney.

Page 14

In our detail the recess is formed with fire born blocks laid in relief and our detail incorporates a concrete coping slab and a projecting string course to detail the top of the chimney.

Page 15

With reference to bay window details, although the form varied greatly across the different Arts & Crafts architectural styles, it was quite common to have a contrasting or alternative material for the bay itself or for the base of the bay.

Page 16

You see here, the contrast between the element of the box bay that is in brickwork and the bay created in rough cast render.

Page 17

Our detail has an oriel bay form, aping the bays that we referred to on numerous occasions within the houses of Daws Hill Lane, but with a contrasting base of the forticrete blocks.

Page 18

The final detail we propose within the palette for the character styleL, refers to the bank of windows that we previously described as creating slots within the building form.

Page 19

We make no excuses in our design approach that there is accommodation provided within the roof space on a number of the house types. We do not want to make the velux windows appear incongruous to the detailed design and so we are giving a sense of the slotted windows by grouping the velux windows in a similar fashion.

Page 20

Here are those details put into a simple palette

Page 21

When we were composing the elevations of each house and each street scene, the palette of details show some of the design tools used. These assisted in creating the patterns and forms which give character and interest to the designs



Page 22 - M

Next on the matrix of details I turn to the character style M

Page 23

The porch we have designed combines three separate features of Arts & Crafts buildings. The first I've already referred to and is indicated here where the jams and head step back in toward the door.

Page 24

The second is where the pitched roof, such as this porch, continues down below the door head, drawing the eaves toward the ground.

Page 25

The third is the wrought iron lattice work shown here on the back of this stylised Arts & Crafts chair.

Page 26

These three features have each been referenced within our porch detail. The pitched roof which is also angling back towards the building, the eaves of which are at a height below the head of the door, and then the side support trellises are made up of black painted wrought ironwork with a lattice pattern that connotes the back of the chair.

Page 27

The detail we consider next is the parapet gable with horizontal shelves at the foot of the raking walls.

Page 28

You will see it here as well with an asymmetric roof form.

Page 29

Our detail incorporates similar proportions and a similar roof pitch. It is illustrated here in an asymmetric form but it is also used in a symmetrical form.

Page 30

Our next detail is key to the M character style housing and references the grid like vertical features shown both here.

Page 31

And, as previously explained, shown here in this rotunda.

Page 32

The detail we have adopted incorporates charcoal grey blocks with a white cream mortar to reinforce the grid pattern. This grid is also reflected in the leaded lights proposed to the windows which are located within these column features.

Page 33

Here we show a chimney that is integrated into a gable creating part of the same feature.

Page 34

We had previously highlighted where this exists in a slightly different form in School Close

Page 35

Our detail hints at the principle of the gable wall following up through and into the chimney detail. The chimney detail itself being deeper than the width of the parapet wall that connects to it.

Page 36

Our next detail refers to the unusual concept of creating a very subtle depth of bay window.

Page 37

Here you will see in a house designed by the architect Macintosh himself, that within the depth of the window reveal, the lower storey windows actually curve out and back in again.

Page 38

We have achieved a similar effect by thickening the depth of the wall, thereby increasing the depth of the reveal and enclosing a subtly curving window as if a bay set within the wall itself.

Page 39

I return now to the detail of the box bay with windows that return back towards the main body of the house.

Page 40

We have developed a similar detail that combines the slot feature window turning a corner and returning toward the main body of the house.

Page 41

Here is our detailed matrix updated to incorporate the M character style details.

Page 42

And here is a CGI produced of the M character style house types. This is again a street scene taken directly from the site layout plan.

Page 43 – V

Finally on the matrix of details I turn to the character style V.

Page 44

Note the simple archway leading to the front door. This is a common Arts & Crafts detail.

Page 45

You see it here slightly more ornate, due to the stepping of the concentric brick arches, but the detail is still relatively simple.

Page 46

We have produced something that connotes a similar arched principle with a smooth curved GRP porch supported off two core balls constructed out of the jade and glass lignacite bricks. These bricks are referred to a great deal within the character style V.

Page 47

Our next detail references the visually striking buttress wall detail that we mentioned in the earlier analysis of Daws Hill Lane and School Close.

Page 48

It can be seen here as a simple jam detail to a front entrance door.

Page 49

We have incorporated the buttress wall into two details. Firstly a buttress porch wing wall detail supporting a green tinted glass roof.

Page 50

And secondly a buttress wall in brick which adjoins the outside corners of the front gable.

Page 51

The previous detail also indicated the asymmetric roof.

Page 52

and the change in roof slope angle as was characterised by a number of houses in Daws Hill.

Page 53

On the V type character style we have incorporated this change in roof pitch along with the asymmetric roof.

Page 54

Another often featured detail is the stone surround as random quoins.

Page 55

It is clear on this particular photo how there is no uniformity of shape to the quoining either side of the windows within the surround stone.

Page 56

Our detail follows a similar principle but with the jade and glass lignacite bricks. The surround is asymmetrical but forms a similar frame to the stone that you previously saw and we've incorporated in some locations a string course feature acting as a visual eyebrow above the window.

Page 57

This house features both prominent feature chimneys and a lantern light to the roof space providing light into the centre of the top floor of the dwelling.

Page 58

This house incorporates a feature chimney of an unusual shape and this is something that was often experienced with Arts & Crafts houses. The chimneys were an opportunity to experiment with form and shape.

Page 59

We have taken this design cue by producing our own bespoke chimney detail which combines an unusual chimney form along with a sun pipe providing light into the accommodation within the roof space.

Page 60

Here you can see a square box bay with the windows incorporated into a band of stone with windows on the return going back toward the house.

Page 61

A similar detail again, the window set within a band of stone in a square boxed bay.

Page 62

And this is our detail which references those historic buildings, a thin felt or trim roof with a boxed bay and a band of the jade and glass lignacite bricks accommodating the windows including on the return to the house.

Page 63

With the V character style we wanted to do more with the dormer windows and velux windows than simple pitched roofs or flat roofs as indicated here.

Page 64

We wanted to respond to the strong asymmetric roof form that we are using within the gables to many of the V character style properties.

Page 65

We've therefore produced an asymmetric dormer detail which will be faced in an oxidised copper green coloured material, a similar colour to the jade glass lignacite bricks and where dormers are not appropriate and we are using velux windows we want to group these together in pairs and play with the depth of the velux windows to create interest in the roofscape.

Page 66

The two remaining details in the character style V are two of the most iconic features of Arts & Crafts buildings. The first is the wrought iron gutter brackets.

Page 67

A close up of which you can see here.

Page 68

We have developed a simple corbel which supports visually the eaves detail and is created in the lignacite jade and glass bricks.

Page 69

And the final iconic detail is the feature arch incorporating doors or windows with bricks reinforcing the shape of the arch.

Page 70

Here you can see the arch rising from the ground over the doors and then back down to the ground.

Page 71

Our feature detail does exactly this. The arch is visually reinforced on its outside face with curved concrete sections, with the face of the arch finished in green grey slate tiles.

Page 72

The V character style details are added to complete the matrix

Page 73

Here is a CGI of a street from within the site, showing the successful application of the details to character style V houses.

Page 74

I would like to thank you for spending the time to be taken through this explanation of the development of our vision for RAF Daws Hill. The details that we've shown you were not prepared in isolation of the house type and street compositions and this presentation doesn't have the capacity to show you how successful all of those compositions will be. However we are preparing full street scenes for every street within the development site and we invite you to come and visit our final exhibition to see how successfully this bespoke and high quality development proposal has been put together.